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## FRONT COVER

The picture on the Front Cover is a stone carving in the famous Meenakshi temple at Madurai, representing 35 talas of the chausras, thirsa, misra and sankeerna jatis of classical Karnatak music. These 35 suladi talas were known prior to Arunagirinathar and Purandaradasar since the carving dates back to 600 years. The vogue enjoyed by the complex tala systems of Karnatak music long ago is proved by this stone carving.

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## Tradition and Talent in Carnatic Music The Violinists

BY

PROF. R. K. RAMANATHAN

To-day Carnatic Music is splendidly alive in the hands of a select band of instrumentalists who have come to dominate the musical scene as never before. Not only have they become the custodians of tradition but in some ways they constitute the *avant-garde* in South Indian music. It is this curious combination of the old and the new that has somewhat prejudiced the assessment of old-timers while at the same time it has won the unqualified admiration of the new generation of listeners. It is my purpose here to give as just an estimate of their worth as impartiality will allow. Let me sound a note of caution right at the start. I am fully aware that it is all about living artistes, which means that in any evaluation of their contribution, there is a risk of wounding someone's susceptibilities, unintentional though it may be. That is why I earnestly plead for some tolerance on their part.

### THE RECENT PAST—PAPA

Before reviewing the current scene, I should like to take a look at the recent past. Four great violinists almost completely held the field, each as different from the other as chalk from cheese. Three of them, namely, Papa K. S. Venkataramier, Kumbakonam Rajamanickam Pillai and Mysore T. Chidwadiah were veteran accompanists. Papa, as

he was affectionately called, was the direct disciple of the great violinist, Trichy Govindasami Pillai. Those who had heard the master used to aver that the pupil was worthy of the guru in every respect but one. Papa's acquisition was limited in range but within those limits there was none to excel him. His style had a peculiar charm all its own. Quite often he robbed the vocalist of his initiative by a fresh and flawless execution. Whatever the vocalist's style, he was always himself. Once he had worked his way through a raga—whether minor or major, it was immaterial—you could never expect him to give you a little more of it. For, then, you could be sure of his repeating himself phrase by phrase. But, by God! you would be ready to hear it once over! So well was it constructed, so well crystallised.

And let it be remembered that he was the only violinist who had assimilated musical effects known to Western music as 'pianissimo' and 'fortissimo'. A judicious use of these effects is certainly necessary for maximum musical impact. Unfortunately, most of the artistes tend to forget it. They believe in serving it out in bold, vigorous tonal effects all the time, as if strength alone constitutes art. Unless strength is coupled with grace, art becomes emotionally starved. I can point out one vocalist who stood out from the rest of his compeers in this

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respect, namely, Musiri Subramanya Iyer. Among violinists of the previous generation, Papa had this rare virtue. His renditions of "Ksheerasagara Shayana" in Devagandhari, "Najeevadhara" in Bilahari and "Merusamanadhira" in Mayamalavagowla are ever green in our memory. As for raga rendering, he gave us nothing but the quintessence. There was not a single arid patch in that neat, compact work of art. He never took kindly to ragas outside the common run, being convinced that the time-tested ones were enough to provide all the aesthetic enjoyment. His bowing technique was not the least responsible for his success. It enabled him to translate vocal effects into instrumental terms.

### RAJAMANICKAM PILLAI

At the other extreme was Kumbakonam Rajamanickam Pillai, at once more resourceful and less polished than Papa. His playing was characterized by an unflagging zeal and so kept the vocalist in a challenging mood. His swara prasthara was distinguished by an effervescence which never failed to obey the dictates of lava. Frequent short bowing produced a staccato effect but the overall impression of the raga or the kriti played was curiously satisfying. Though the style itself was a bit abrasive, rather full of angularities, the sureness of touch with which he hit off supple, graceful and succinct phrases more than made up for that defect. And the cumulative effect of the phrases invariably proved to be an artistic construction of uncommon beauty. One would have gladly overlooked the rasping and rubbing of the bow which was so audible and all the more frequent because of excessive short bowing. Raja-

manickam's massive physique made the instrument itself appear insignificant. There was a striking contrast between the physical bulk of the man and the alacrity of his fingers. The concert as a whole gained a rich spicy flavour by his accompaniment.

### DWARAM VENKATASWAMI

Dwaram was an artist of an altogether different stamp. He was of an original cast of mind and lacked the capacity to sink his individuality. Thus by nature handicapped he could never make an impact as an accompanist. But as a soloist, he could acquit himself with great distinction. His playing was intensely thoughtful, at times lyrical, with an over-all sedative effect. He aimed at tonal purity and achieved it with remarkable finesse. There was nothing premeditated or pre-arranged. In a sense, he was more creative than others and more sensitive, too. The listener was treated to a limpid stream of melody which produced a cleansing effect on the listener. In the rendering of raga, beauty of form was replaced by a succession of soulful snatches. Studied bowing technique helped to produce a bright body of sound. There was no display of virtuosity, no attempt at exhaustive delineation. It was an extremely deft exercise in leading us into the very heart of the raga in question. Sensible in a way; for, it must be noted that a raga in Carnatic music is a paradigm of infinity and as such should not be invested with structural fixity. Presumably, such a noble conception dictated Dwaram's rendering of it. There was an abrupt beginning as if to suggest that a vast unexplored territory lay behind it and likewise, an equally abrupt conclusion suggestive of more after it. The impression was that of a few great

moments being arrested and imprisoned from that infinite store.

### CHOWDIAH

Chowdiah's reputation rested as much on his startling invention of the seven-stringed violin as on his artistic mastery. As an accompanist he faithfully followed the main artist and in his solo turns managed to entertain the listeners by a palpable volume of sound. He had a rough and ready method of attack, a cool confidence and robust delivery. Technically speaking, the pressure of the fingers on the fingerboard had, of necessity to be greater than what a four-stringed violin demanded. Likewise, the bowing too had to be harder. This caused the strings to go frequently out of tune. The consequent retuning that these circumstances necessitated was an irritant both to his fellow-artists and sensitive listeners. Had he chosen to play only the four-stringed violin he might have become a greater artist, but as it was, he was carried away by the sensational novelty of his own invention and it must be said, won a massive reputation at the cost of a purer stream of art. The fact is that the seven-stringed instrument is unsuited to graced utterance as Karnatak music would have it. At best, only minimal gracing of the notes can be achieved and this cannot but result in a watered down version which fails to produce the necessary impact. Fortunately for South Indian music, this experiment has failed to catch the imagination of the younger generation in spite of the long, glittering career of this successful exponent. In short, it has not stood the test of time.

### THE NEW ERA

The last three decades of this century

have witnessed a fine crop of violinists some of whom I have pushed the frontiers of Karnatak music further. They have refined the sensibilities of listeners, enriched their musical experience and raised standards of achievement. The general aspiration of a new entrant to the field is to be like a Lalgudi Jayaraman or a M. S. Gopalakrishnan. By the way, a vocalist can just be content with a particular style of singing which is determined chiefly by his vocal resources. But an accompanist has to master several styles and yet maintain a unique individuality. To do this requires a dogged application, a tireless assiduity, a quick receptivity, a keen eye for effect, an unerring aesthetic sense, a sure grasp of the intricacies of Laya and so on. It is difficult to give an exhaustive list of all the qualities necessary for great accompaniment.

To-day we have in our midst artistes of that calibre and well may we be proud of them. First, because they have touched new peaks of excellence and provided art experience of enduring value. Secondly, because it is through them that we can hope to communicate the grandeur of Karnatak music to alien ears. Incidentally it may be noted that Percussion instruments are decidedly universal in their appeal. Next only to them are the stringed instruments. The point is that a fruitful confrontation with the glorious tradition of our system is made possible for foreigners with the help of present day masters. That aspect merits a separate inquiry. Suffice it to say that the Violinists in question have something to recommend them to the appreciation of even foreign listeners. The term 'foreign listeners' embraces our North Indian listeners also.

### LALGUDI JAYARAMAN

Sri Lalgudi Jayaraman's achievement is quite formidable in itself. At a comparatively young age, he shot into the limelight as a divinely gifted accompanist. After consolidating his position over two and a half decades, he has now begun to win fresh laurels as a soloist. There is a spellbinding quality in his playing. Its ingredients are a fascinating tonal allure, a scintillating and polished delivery, a flawless fluency, a preternatural grasp of the ins-and-outs of laya, an unflinching zeal, a splendid resourcefulness, an unruffled self-possession, an effortless virtuosity, a fine sense of proportion, a tautness of texture, an impeccable musical idiom and a creative brilliance. In short, it is a sweet ensemble of the choicest artistic virtues.

With his solid efficiency, he captured the concert platform at a comparatively young age, to the utter chagrin of old-timers. He was more than a match even to senior vocalists who wanted him time and again to accompany them because he could pep up their concerts. The teamwork and the originality he put in lifted the concert to an altogether higher plane. There is not a single instance to date of his having been 'beaten' in his attempts to meet the challenges posed by the leading artist. Far from being caught napping, he has always improved upon what the vocalist has challenged him to do. The trimness and precision that have gone into his playing are almost breath-taking. His rendering of ragas is a sheer joy. It refuses to be equaled by any other artist in respect of comprehensiveness, propriety and proportionate beauty. In his hands, vocal effects get so perfectly translated into instrumental terms. And every bit of it is

seen to be well within the Karnatak tradition.

### INTEGRATIVE TRENDS

What is more, if anything is imported from another system of music—it may be a phrase here or a phrase there; often a North Indian raga or tune—it is so naturally put into the Karnatak garb that there is not a hint of inept imitation. Some of these new trends may very well be absorbed into the bloodstream of our music and make it more expressive, if more expressiveness is needed at all. Already, there are vocalists and instrumentalists who have something of Lalgudi's style in their music. Such is the ubiquitous presence of his style that it has compelled a degree of attention unprecedented in the history of Karnatak instrumental music.

### JUGALBHANDIS

Lalgudi's name is associated with yet another departure from established practice, namely, his participation in Jugalbandi programmes. Opportunities of this nature have opened up new vistas in our music besides helping our artists to cross swords with their North Indian counterparts. The experiment is still in its infancy but it is sure to gain ground in the days to come. It calls for greater efficiency than has been found sufficient till now for Karnatak music. Lalgudi must be given credit for the commendable skill which he has displayed in the new set-up. The beauty of Karnatak music can be observed vis-a-vis the beauty of Hindusthani music. Only a Karnatak instrumentalist of extraordinary technical competence can measure up to the demands of such occasions. Even in this direction, Lalgudi has achieved no mean



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### M.S.G.—CROSS FERTILISATION OF NORTH AND SOUTH

M.S.G.'s achievement is, to say the least, phenomenal. It transcends the bounds of Karnatak music. The instrument seems to have yielded most of its secrets to him. He can make it speak many musical tongues, each with its own immaculate idiom. Superb technical efficiency is matched with evocative expression. Quite often, a simple variation is invested with a fetching quality which is the hall-mark of great art. The range of movement extends to the furthest limit available on the instrument. From one end to the other of this vast range, the fingers trek up and down with mechanical precision at any degree of speed and perfectly in tune with the drone. The articulation is exquisitely lucid however complicated the phrase. A playful abandon conceals the grim toil that has gone into every bit of it. A plangent, pellucid stream of melody cajoles the listener into mute acceptance. One wonders how such melody can issue from mere wood.

His style is composite and multi-dimensional. There is a piquant flavour of Hindustani music in a dilute Carnatic dish, irresistibly tasty but difficult to digest. Nevertheless, it glows with unmistakable clan vital, and dwells apart from the others if for no other reason than that it has brought about a cross-fertilization of musical cultures.

#### T. N. KRISHNAN

The achievement of T. N. Krishnan consists in its wholesome traditionalism and the close approximation of his style to vocal music. From the very beginning

of his career he has been accompanying seasoned vocalists who have contributed much to the shaping of his style. He never trespasses his limits, never tries to dominate the main artist but within the constraints imposed upon him he makes a neat job of it. What he does goes to complement rather than supplement the vocalist's effort. He can distil the essence of a raga into the shortest span of time simply because he has a feel for the classical core which he injects with a strong emotional ardour, further enhanced by a Sirenical tonal flavour. There is not a hint of overdoing, not a single superfluous move, nothing out of place, nothing out of tune. A neat succession of choice phrases builds up a raga so as to make us feel that the whole is greater than the sum of its parts. Purity of musical conception goes hand in hand with a tidy mind and clarity of expression. Nuances are negotiated with effortless ease and there is a pervasive Karnatic flavour. The resulting impression is that felt experience also is being communicated and not just something conceived by the intellect. It is this that lies at the heart of his success.

#### M. CHANDRASEKHARAN

To the same genre belongs M. Chandrasekharan's achievement. He is every inch an artist. Intense concentration, adroit fingering, supple movement, daring leaps of imagination, a vibrant execution, these are some of the striking features of his playing technique. The fingers seem literally to dance on the strings. They don't need to be glued to the fingerboard as in most other cases. Rather do they seem to establish an electric contact with the strings at the desired points. Thus their movement is highly flexible and therefore productive of unexpected

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surprise effects. As an accompanist he reacts with the speed of lightning, and more often than not, it is to go one better than the vocalist himself; neat, crisp and telling at all times. Whether it is the rendering of a raga or a kriti he always achieves a strict beauty which eludes analysis. A wraith-like quality hovers over the melodic movement. The string-tone is fine-edged and so, deeply penetrating. Even at high speed there is no evidence of the notes getting jumbled up. On the contrary, a hair-splitting subtlety keeps them apart and they fly about like electric sparks.

### UPCOMING ARTISTS

Each one of the artistes discussed above deserves a whole volume to himself. The fact that they have secured a permanent place in the hearts of listeners should not blind us to the less known but equally gifted violinists that we are having amidst us to-day. For instance V.V. Subramanyam is an artiste of the finest calibre. There are scores of talented young violinists who are feverishly equipping themselves to become as great as any one of the afore-mentioned top-notchers. In fact one can't help regretting that vocal music has not kept pace in development with instrumental music. That being so, the preservation and propagation of the resplendent glory of Karnatik musical tradition is vested in the hands of our instrumentalists—in particular, violinists and percussionists, the latter deserving an independent consideration. That their technical equipment is sound enough to maintain Karnatik standards of excellence is indisputable. But what is more heartening is that it can withstand the demands and pressures of other systems, too. In other words, the stigma of parochialism which

has bedevilled our music in the larger context of world music is being slowly wiped out, thanks to their magnificent achievement. We need no longer grumble about the failure of communication between our music and other systems.

### CARRYING THE TORCH OF PROGRESS

Now to return to the central idea of this article which I have stated in unambiguous terms at the beginning—'Karnatik music is splendidly alive in the hands of a select band of instrumentalists who dominate the musical scene as never before'. 'Splendidly alive' because they are the inheritors of a rich legacy which has been the fruit of centuries of experimentation. It is inevitable that each new generation should find its heritage richer than the previous at least by the contribution made by the artists of the preceding generation. To put it in another way, their starting point is much further on the road to progress than that of their predecessors. Besides this, they are in a position to imbibe and assimilate the cream of the old generation's achievement. This in itself constitutes a significant step forward. If after this stupendous task of consolidation, the new generation contributes something of its own creation then, it renders a signal service.

Now, it is my conviction that both these things are being done by the present day artistes who have figured in this article. Their artistic standards are much higher, their repertoire much richer, and their appeal much wider than before. Technically the best trained, I repeat that our violinists are at once the dependable custodians of tradition as well as the unmistakable harbingers of progress.

# Application of Statistical Methods to Karnatak Music

BY

K. R. RAJAGOPALAN

(Professor of Statistics, Christian College, Madras)

This paper presents some of the results arrived at in the Department of Statistics, Madras Christian College, Tambaram, during the last twelve years or so.

Music can be considered to be a communication system and so it must be possible to apply tools of information theory to its study. A measure of information is the ENTROPY defined by  $H = -\sum p_i \log p_i$  where  $p_i$  is the proportion of each note and logarithms are taken to the base 2.

## THE TRINITY—H VALUES

In Karnatak Sangeetha, we have the three great composers—Thyagaraja, Muthuswami Dikshitar and Syama Sastri. Their styles are considered fairly distinct. Six compositions of theirs—two for each composer—were analysed and on the basis of the frequency of various notes occurring in each song, a value of H for each song was calculated and these values were tested for significance.

## COMPOSITIONS ANALYSED

It was found that two compositions of Thyagaraja gave significantly different values of H. These two values are the extreme limits between which the other four values (two for songs of Dikshitar

and two for songs of Syama Sastri) lie. All the six songs chosen were in Sankarabharana raga alone. Also, one song each in the Raga Madhyamavati was analysed from each composer. Even though the styles are known to be distinct the H-values do not show significant differences. Thus, H fails to be a measure of difference between composers.

## APPLICATION TO RAGAS

Can H be used as a basis for classification of raga-s? Dr. Chaitanya Deva of the Sangeet Natak Akademy has tried such a classification procedure for Hindustani raga-s. He considers a duodecatic scale with twelve notes and uses the number of notes in a raga as a first basis of classification and the H-values as a subsidiary condition. While it is not definite whether Karnatak sangeetha could accept the duodecatic scale, it could be tested whether the H-values might be used as a criterion. One composition each of the following composers in the Ritigowla raga were analysed—Thyagaraja, Dikshitar, Subbaraya Sastri and Vasudevacharya. The values of H between Subbaraya Sastri and Thyagaraja or Vasudevacharya are found to be statistically insignificant. Thus, H values cannot be used as a criterion for classification of raga-s.

## SONGS ANALYSED

If H values cannot distinguish between composers or between raga-s, what else can it do? It can distinguish, between songs in the same raga. The maximum possible value of H for a seven-note raga (like any Melakarta) is 2.8074. So, if in a song the value of H is near about this value, we can conclude that the song brings out the characteristics of the raga well, or that the scope of the raga has been fully utilised. Values of H which are very much less than the above value would indicate that the song has not explored fully the possibilities inherent in that raga. Judged by this standard, the following songs of Thyagaraja in Kalyani have high values—*Rasapaahimam; Bhajanasevaye, Endukonemamasu and Raamaanevadu*. Low values of H are for the following songs—*Vasudevayani, Ethavunara, Sirepahimam*. It would be noticed that the latter group of songs are more heard in concerts than the former group!

## SPECTRUM FOR SONGS

Calculation of the frequency of occurrence of the various notes in a raga also helps us to 'picture' the song. A spectrum for each song can be drawn and these could be compared to highlight the special features of the various songs. For example, it has been found that songs in Sankarabharanam generally use more lower octave notes. A larger dispersion of notes would perhaps show a better utilisation of the potentialities of the raga in that song.

## SVARA DISTRIBUTION

A further piece of information which was incidentally available was that—whatever be the song or raga or com-

poser—between 30 to 40 percent of notes used is either *Sa* or *Pa* only! Even though Kalyani is said to be a *Sarva-Swara-Gamaka* raga, all the seven notes are not of equal occurrence (nearly 14 percent). Some songs have a particular note occurring with as high a frequency as 20 percent and some others with as low as 7 or 8 percent. Further, whenever *Ni* is found to be more frequent, *Ri* is less frequent; a similar pattern is available between *Dha* and *Ga* also. Songs in Kalyani of Syama Sastri have uniformly higher values than those of Thyagaraja or Dikshitar in the same raga. Songs which are more popularly recited in concerts have usually lower H-values than songs which are considered 'rare'!

## EMOTIONAL RESPONSES EVALUATED

How can one measure or quantify the 'appeal' of music? Some might feel that, being a fine art, it can only be appreciated, not analysed; it can be enjoyed, but not quantified. But using certain bi-polar adjectives, perhaps we can try to draw 'profiles' of certain raga-s and give the particular emotions that can be associated with particular raga-s. Traditionally also, certain types of feeling are said to be coexistent with certain tunes or raga-s. One could check whether there is any basis for such suppositions.

Virmani has done some work on Hindustani raga-s and our students of M.Sc. class have also tried to analyse the appeal of Karnatak Sangeetha. Six raga-s were selected and the opinions of persons on these were sought over a list of twenty-six pairs of bi-polar adjectives. (For example: SHALLOW-DEEP). Replies were recorded on a seven-point scale. Respondents were chosen from three

groups—(i) persons who 'know' and are 'exposed' to Karnataka Music, (ii) persons who did not know Karnataka music (iii) practising vidwans whose knowledge could be assumed to be really good.

Based on the answers given, a profile for each raga is drawn for each of the three groups of persons mentioned above. After factor analysis, the large number of adjectives is reduced to a few important 'factors'—which would indicate the 'mood' of the raga. For example, the raga, Ataana is 'pleasant, refreshing, sweet'....., while the raga Shubhapantuvavali is 'deep, heady, weary, emotional'.....

### SUBJECTIVE REACTIONS

It has also been found that the 'profiles' of raga-s are different for 'knowers' and 'non-knowers'. The seven point scale is between 'extremely (shallow)' to 'extremely (deep)', with the mid-point at 'both-or-neither'. Non-knowers generally tend to give answers so that their scores are around the mid-point, whereas 'knowers' are able to point out the definite attributes of the raga-s.

Thus starting from the problem of defining or representing a raga in Karnataka Sangeetha, we appear to have been only able to present a 'profile' of a song! We have been able to construct a 'spectrum' for each song and list the songs under a particular raga according to its capacity to exploit the full potentialities of that raga. This sphere needs an interdisciplinary approach and it is hoped that some readers of this short article would come up with fresh ideas or thoughts.



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## Abhinaya - Ashtanayikas Illustrated

BY

SMT. KALANIDHI NARAYAN

Most treatises on dance, down from Bharata, have classified the Nayikas (heroines) into eight main categories. This has been done to typify various mental states arising from different situations. These are:

- |                      |  |
|----------------------|--|
| 1. Vāsakasajjika     | One who is preparing for the arrival of her beloved, by decking herself and her surroundings, to provide a pleasant welcome for her lover. |
| 2. Virahotkanthita   | One who is separated from her lover and is yearning for reunion with him.  |
| 3. Swadheenasapatika | One who is proud that her husband's love and loyalty is only for her.  |
| 4. Vipralabdha       | One who is disappointed that her lover has not turned up at the trysting place as per his promise.   |
| 5. Khandita          | One who is angry with her lover for causing disappointment.  |
| 6. Kalahantarita     | One who is repenting her hastiness in quarrelling with her lover, which has resulted in their separation.                                  |
| 7. Abhisarika        | One who boldly goes out to meet her lover.   |
| 8. Proshitabhartrika | One suffering in the absence of her lover, away on a long journey.   |

### VAGGEYAKARAS' GENIUS

There is no set order in which these eight nayikas have to be depicted. Most beautiful illustrations of the Ashta nayikas answering to the definitions in the treatises can be found in the Telugu and Tamil Padams, various pieces in Sanskrit, by great Vaggeyakaras like Annamacharya, Pattabhiramayya, Kshetrappa, Ghanam Seenayya, Subbaramier, Ghanam Krishnier, Jayadeva, Narayana Tirtha etc. Apt illustrations can be found in a few other Indian languages too.

These authors have visualised every type of nayika and have composed pieces in a fine setting for each one of them. A few examples are given here which should help to give not only a clear idea of the genius of these great composers, but the vast scope they have provided for creative improvisation through Abhinaya.

### FROM REAL LIFE

The Ashtanayikas are those one comes across in real life, literature, painting



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and some other allied arts. A sequential order has been imposed upon them in this essay, to give them an added interest, and of course, to clarify the mental states of the Ashtanayikas.

### 1. VASAKASAJJIKA

The time of her lover's arrival is fast approaching. She tidies up her surroundings, prepares the bed, readies sandal paste, flower garlands, choicest food and drink and finally decks herself in a manner most pleasing to him. Many pieces describe this situation and the one by Muvalcor Sabapati Iyer, "Dariloocluhunnadi" (Telugu-Sankarabharanam-Misrachapu) is one of the most beautiful of its type. In this Padam, the sakhi (friend) tells the lover how the nayika is awaiting his arrival. She adds that the girl is a young innocent and that she loves him with all her heart. The moon's rays have kindled her passion, she continues. Finally the sakhi entreats him to hasten to the abode of the nayika, where she waits at the door-step ready to welcome him with flower-garlands and sandal-paste.

Yet another example is "Nanangevaruvu duraitan inge varuvanc" (Tamil-Bhairavi-Rupakam). In this Padam the nayika tells her sakhi to find out tactfully from her beloved whether she should go to him or he would come to her. She has been all-dressed up and waiting for him through the long, dragging evening and requests the sakhi to go and fetch him. Both the above songs have vast scope for the Vasakasajjika to be elaborated.

### 2. VIRAHOTKANTHITA

He is delayed. She is suffering the pangs of separation. A number of songs

depict this situation and one of them is Swati Tirunal Maharaja's "Valaputala vasama" (Telugu-Atana-Misrachapu). In this Padam the nayika asks her sakhi how she can bear the burden of love in his absence—Does such a delay behove Sri Padmanabha, the peer of Cupid, who seems to have deserted her now? She wails that from childhood she trusted him that he would come and accept her, but he has left her the target for Cupid's arrows. She bemoans her fate. This song can stand elaboration at length, from the wealth of ideas contained in the text.

Another famous song is the one by Subbarama Iyer "Padari Varugudu" (Tamil-Kambhoji-Rupakam), depicting a similar nayika but with a slight change. In this she asks the sakhi to explain why she (the nayika) is feeling so miserable and orders the stubborn friend to fetch at once the incomparable lover, to whom she has given herself up totally. This song again provides a vast canvas on which the pangs of separation can be captivatingly painted.

### 3. SWADHEENAPATIKA

Even before her sakhi starts to go and bring him, she tells her about the greatness of her lord. He is so good and loving that he is ever at her beck and call. A javali by Dharmapuri Subharayar, "Smarasundaranguni" (Telugu-Farsa-Adi) portrays her confidence with rare charm. Who is my lord's equal in beauty, she challenges. He is the greatest amongst thousands, he would never say 'no' to me and would never look at another woman, she continues. She boasts that he praised her beauty, her prowess on the veena and caps it by saying that her Dharmapuriswara is the most generous of men.

In depicting the three most stressed good qualities of her lover—his beauty, his generosity and his talent in music—this lively piece provides ample scope.

Another song "Avaraipol kidaikkumo enaku" in Faraz is a Padam that describes a samanya nayika who is very sure about her lord and lover Muthukumara. She is very much in love with him and exclaims that only pure love counts and not money. She goes into raptures about his good nature and wonders how unique he is. One can wax eloquent, through abhinaya, in showing his good qualities and the nayika's indifference to her lord's affluence.

#### 4. ABHISARIKA

Unable to stand being separated from him any more, she goes out to meet her lover. She is bold and does not bother about any obstacles that might beset her, as she is on her way to the place where she expects him to be. "Choodare" (Telugu-Sahana-Misrachapu) of Kshetraya is a fine example where the neighbours tattle jealously about the heroine. They wonder how bold she is as she is on her way to her lover, how she ignores them, how thoughtless she is of her respectable birth and how uncaring of her in-laws. They whisper that she hurries to her lover even without realising that her clothes are in disarray and mindless of the fact that the members of her family are cursing her for the calumny that she is bringing into their fair name. They deplore how much she is clever and eager to get to her permanent paramour Muvvagopala's house.

Another is "Yarukkagidum bhayama?" (Tamil-Begada-Chapu) of Subbarama

Iyer. Here the nayika herself is asking, rather declaring, that they can talk all and anything they want and that she has no fear. There is no secret, she continues, that she has the love of Modilinga, the valorous and that it is her great good fortune. She ponders that they would not talk of her if she belonged to a royal family, and asks herself why she should bother at all about gossip-mongers when she is with a man who is strong as an angry elephant? She finally surmises that they are talking out of sheer jealousy because she has an attractive man, and that she does not have to bother about their sort.

#### 5. VIPRALABDHA

She feels cheated as her lover is not at the meeting place as he promised (this meeting place could also be her house). Consequently she is frustrated and becomes angry. Two pieces which deal with such a nayika may be mentioned. One is a padam "Netru varen endru" (Tamil-Pantuvavali-Chapu) of Subbarama Iyer and the other is a javali by Dharmapuri Subbarayar, "Pranasak-huditu chesene" (Telugu-Senjurutti-Adi).

In the first the nayika complains to her sakhi that she was inveigled by his golden good looks into saying 'yes' and now, she wails, he has not come as he promised. She blames herself for putting faith in his sweet words and letting him go on that occasion.

In the second, the wail is the same, but the note is different. Here the plaintiff has added poignancy because, in addition to promising sweetly that he would come back and breaking it, he has gone to another woman. She adds forlornly that

he has made love to her and forgotten her.

#### 6. KHANDITA

Then her lover comes to her. She is vexed. There are many songs to depict this nayika because it is a very common situation. A Kshetraya Padam, "Indendu vachitivira?" (Telugu-Suruti-Misra Chapu), starts with a brash question: Why have you come hither, after another dalliance elsewhere? Sarcastically, she says that her house is not on that street, and that he is unable to recognise her house even in bright moon-light as he had lost his senses being enamoured of her.

Subbarama Iyer has composed a number of Padams about such a nayika. "Ellam ariven pomayya" (Tamil-Kalyani-Misra Chapu), "Ini enna pechirukkudu" (Tamil-Sahana-Roopakam) and "Edukanum inda chaturya vartai-gal?" (Tamil-Kambhoji-Misra Chapu) are some of the more arresting ones.

#### 7. KALAHANTARITA

She is repenting her folly after quarrelling with her lover. "Maninee vinave" (Telugu-Sankarabharanam-Chapu) is a good song to portray this nayika. This is also a composition of Kshetraya. She reflects that honour and chastity are the true ornaments for a woman and when they are gone, she questions, what is there to live for? She confesses to her friend that she thoughtlessly refused to

talk to him, prejudiced by the neighbours' gossip. Now, she says, she repents after realising his true nature.

#### 8. PROSHITABHARTRIKA

She is also suffering during the separation but she is sure of her lover's return after a long sojourn. This could be a past, present or a future state. In "Ninnu joochi" (Telugu-Punnagavali-Tripata) of Kshetraya, the nayika tells her lover, about her sorry plight in his absence. "It is four or five months since I saw you last, Muvvagopala. Now you are with me! Only last night I dreamt that you were with me and that I hugged you. When I woke to find you were not there, I cried till my sarree was wet with tears. I knew not whether your thought of me or not, or what my fate would be. But seeing you now, I am so happy."

#### UNIQUE HERITAGE

Considerations of space restrict the citing of further examples. But those given above will clearly spotlight the way the composers have beautifully illustrated the eight nayikas, as defined by the Sastras. Each one of the celebrated authors quoted above has done it in a way that is uniquely his own. The ancient composers and the later makers of padam have proved that it is possible to infuse a great variety of art into the depiction of the nayikas even while strictly adhering to the injunctions of tradition concerning the Ashtanayikas.



## Veena Krishnamachariar—Versatile Veteran

BY

T. B. NARASIMHACHAR

If the eighteenth century saw the lives and achievements of three peerless personalities—the musical Trinity of Tanjore—who resuscitated Karnatic music and gave it positive moorings, by their highly individualistic compositional technique, the twentieth century saw the unparalleled spectacle of three brothers carving out niches for themselves in Karnatic music by their substantial contributions and brilliance, as composers, concert artists and teachers. They are the Kaladipet brothers (Tiger) K. Varadachariar, K. V. Srinivasa Iyengar and Veena Krishnamachariar.

The personalities of the first two and their achievements are well known, as they lived in Madras, the centre of their activities. But the personality of the youngest of the trio is not as well known as that of his famous brothers, as he spent the best part of his sickly life in Bangalore and died there. His many splendoured talents warrant a retrospective, though belated, recounting. Fortunately, many of those who had known him personally are still alive in our midst to vouchsafe the veracity of this assessment.

### THE TRIO

Tiger, as everybody knows, lived and died as the 'musician's musician'. Srinivasa Iyengar earned the gratitude of musicians and music lovers alike by his authoritative publications. He taught music to many,

not the least of whom was the late B. S. Raja Iyengar, well known for his masterpiece *Jagadodharana*. Not so well known in music circles is the fact that the three brothers pooled their talents in the preparation of the publications *Gana Bhaskara*, *Tyagaraja Hridaya*, and *Sangita Sudhambudhi*. The understanding amongst the brothers was that while Srinivasa Iyengar would trace and collect the compositions, Krishnamachariar would edit the "varnamettus" and Tiger would sing them to bring out their subtleties. The brothers have, out of sheer Puckishness but not disloyalty to the Saint, composed songs with the Tyagaraja signature, like 'Gajanana' in Todi, 'Vinatasutha Vahana' in Harikambodi, 'Natha jana Paripalaka' and 'Neethu charanamule' in Simhendramadhyamam ragas. The merit of these kritis is unquestioned and our greatest musicians have sung them in concerts.

### EARLY LIFE

Krishnamachariar was born in the year 1833 as the youngest son of Matam Ramanujachar, who was a Harikatha Bhagavathar of no mean order, residing in Kaladipet (Colletpet) near Madras. As a boy, he exhibited an extraordinary capacity for absorbing musical knowledge. It had no means of flowering however. One Thiruvengadathan Chetty, the then proprietor of Messrs. King & Co. Madras, noticed the precocity of the boy

and arranged for his musical training under one Nilakanta Sastri, a famous Veena vidwan of those days.

### SPROUTING TALENT

The young prodigy gave his first major music concert at the wedding of the daughter of the late Salem C. Vijayaraghavachariar, who was an outstanding public figure in the early years of this century. At this function all the leading musicians of the South were present. Krishnamachariar made an immediate mark as both a vainika and a vocalist. Vidvan Parupalli Ramakrishnayya Pantulu of Vijaywada took him with him and made him a tutor to his daughter-in-law. But his venture—some spirit could not reconcile itself to the unfamiliar surroundings and he soon returned to Madras. He was then engaged as tutor to Bangalore Thayi a reputed singer of those days and also to the daughter of Madurai Ponnuswami, the redoubtable Nagaswara vidwan. Even Parur Sundaram Iyer, the famous violinist, had his early lessons in music under Krishnamachariar.

### RECOGNITION

At a festival in Titte in Tanjore district, Krishnamachariar's veena concert preceded music programmes by Harikesavanallur Muthiah Bhagavathar, Madurai Ponnuswami Pilli and Katte Gopala Iyengar (guru of Kumbakonam Rengu Iyengar, the well known mridanga vidwan) who were all present at the Veena recital. They were so much impressed by his extraordinary talent that they, with one voice, requested Krishnamachariar to continue his playing even during the time allotted to them. This meant almost nine hours of veena playing.

### CHILDHOOD

Next day, when he returned to Madras, he found that the little finger of his left hand had become stiff. Misfortunes never come singly. He lost his young wife and an only child. He lost control over his two legs due to continued illness. A mood of great despondency set in. He however, did not want to depend on the charity of anybody, and decided to seek his fortune in Bangalore, which he reached unannounced and camped at a choultry. It was here that his presence was discovered by local music-lovers and he was introduced to the citizens of Bangalore at a public function. This happened in 1929.

### MUSIC SCHOOL

In 1931 Krishnamachariar was persuaded to start a regular music school and the 'Arya Gana Vidyalaya' was born. Many disciples gathered around him and got trained in veena and vocal music. He used to play the veena in the vertical position (oordhwa veena) as was the practice with Vidwans Saranbudi Subharama Iyer and Venkataramana Das of Vizianagaram. His scholarship was respected by all the local vidwans. Students of different standards sought his guidance, some to acquire basic knowledge and others to reach the vidwat standard.

### KALAKSHETRA

In 1931 Smt. Rukmini Devi Arundale of Kalakshetra, Madras, hearing about Krishnamachariar's lifestyle in Bangalore, felt keenly that a great scholar was needlessly in hibernation and so invited him to join the staff of Kalakshetra and provided all facilities to him. Once established there, he was persuaded to undertake the monumental task of

setting to music the dance-drama, *Kutrala Kuravanji*, which the Kalakshetra troupe had undertaken to stage in North India a month later. Krishnamachariar is said to have completed this task within such a short time as to enable the troupe to have sufficient time for rehearsals and fulfil the engagement in brilliant fashion. During this period, six cups of tea each day were the only source of inspiration for him—his libation to the Muse!

In 1940 he returned to Bangalore. A Managing committee composed of influential men and women, including Lady Lokasundari Raman, was formed to put 'Arya Gana Vidyalaya' on a firm footing.

#### WIDESPREAD COMPOSER

When Pandit Madan Mohan Malaviya visited Bangalore, Krishnamachariar composed a Padavarnam. Later, he composed another Padavarnam in Kharaharapiya in praise of the then Maharaja of Mysore, Sri Krishnaraja Wadiyar the Fourth. When the Ruler heard it he was pleased and expressed his appreciation. Fortunately for posterity, Smt Rukmini Devi has published a book entitled *Gana Manjari* containing 8 swarajathis, 12 varnams and 30 krithis, composed by Krishnamachariar. But a more exhaustive collection has been brought out in *Karnataka Gana Vidya Pradipika* in Kannada, by Smt. G. Channamma, one of his senior disciples. It contains 8 swarajathis, 24 varnams, 83 keerthanams in Telugu, 48 in Tamil, 22 Javalis, one song on Mahatma Gandhi, 2 Kannada devarnams and five Tillanas all with notation. Some more compositions are said to be available with two other lady disciples, Jayammal and Chellammal (present whereabouts not known).

#### A LINGUIST

Krishnamachariar was a linguist with a sound knowledge of Tamil, Telugu, Sanskrit, Kannada and Malayalam. He used various 'Ankitas' like 'Padmapuridasa', 'Padmapuri Varada', 'Padmapuri Vemana', 'Panduranga', 'Rangah Tiruvengada', 'Varada' and 'Vasanthapureesa'. In some of his Tamil compositions he has adopted the signature 'Tillai Nataraja'. In addition to the familiar ragas, he has composed pieces in rare ragas like Suvarnangi, Divyamalathi, Chayalaga, Khamach, Harike-dara, and many Hindusthani ragas like H. Khamach, H. Asavari, Bhairavi, Kedar, Hamir Kalyani, Desh, Bageswari, Jogia, Misra Janjooti, Peelu, Bagesari, Kanada and Bhoop-kalyan. Similar variety can be found in the Talas he adopted. Such versatility in composition is rare.

#### BHAVA

It is said that the sweetest songs are those that tell of saddest thoughts. Most of his compositions were the result of the churning of his pent-up emotions. It was indeed a case of the agony of his heart transmuting itself into the ecstasy of composition in bewildering varieties. One is reminded of the parallel case of Van Gogh whose life was utter misery, yet he produced some of the greatest masterpieces of painting.

#### INTELLECT

As he was a hard task-master in teaching music, only some could continue to stick with him till the end. (Late) V. Srinivasa Rao, K. R. Krishnaswami Rao, a Mirasdar of Kulittalai, G. Channamma, retired Head of the Music department of the Maharani's College, Bangalore, late B. Puttiiah, Gopala Rao and Srinivasa Rao brothers of Chingleput are some of the

beneficiaries of Krishnamachariar's teaching.

#### HIS ATTAINMENTS

In music circles he was facetiously known as 'Puliyodharai Krishnamachariar', perhaps because he would entertain his guests with tasty 'puliyodharai' and the 'cup that cheers' prepared either by himself or under his instructions, by one or the other of his disciples. He knew astrology and Ayurveda. If his elder brother was known as Tiger Varadachariar, he could justifiably be called 'Lion Krishnamachariar', as much for the lionine mane flaunted by him, as for his piercing eyes and magnetic and powerful personality. Where Tiger would be tolerant and even indulgent, Krishnamachariar would not tolerate mediocrity and hypocrisy in matters musical. But he was not arrogant. This side of his nature perhaps explains to a certain extent why he could not reconcile himself to the sophisticated atmosphere of Madras. In this respect he could be compared to Socrates and like the latter, had to face untold miseries in life.

He non-plussed many a musical authority of his day by his sound Lakshana and Lakshya gna. Once he proved that Nishada was not a 'must' for bringing out the raga bhava of Begada, by composing an Ata Talavarnam in Begada without Ni (*Pagalai Royi Ninnu Dalachi*). In Abheri, he composed *Papatraya Harana* dealing with the sins of the past, present and the future. Some of his songs are autobiographical in content. When he

\*The scale adopted for the Ata Tala varnam in Begada.

Sa-Ga3-Ri2-Ga3-Su. Ma- Pa-Da2-Pa-Sa  
(arohana)

Sa-Pa-Su.Ma-Pa-Ga3-Ri2-Sa  
(avarohana)

visited the temple at Vasanthapura at the southern tip of Bangalore, he composed 'Pancharathna Krithis' in praise of the presiding deity.

Krishnamachariar's immense contribution to Karnatic music would perhaps have remained in oblivion but for the efforts of Smt. Rukmini Devi and G. Channamma. The former provided him a berth with physical comforts at least for some years. One cannot do better than quote Smt. Rukmini's eloquent tribute to the memory of this great personality, who died in 1948 at the Victoria Hospital, Bangalore, then almost unsung, unwept but not unhonoured:

'The world of music is not fully aware of the status of this musician who was a towering personality. He was called by many names of honour because of his many gifts. I entrusted him with composing music for 'Kutrala Kuravanji', the production of which made Kuravanjis as a class very famous. I think it is impossible to find even among the extant music of old kuravanjis or other dance-dramas anything equal to Krishnamachariar's. He had a remarkable memory, a wonderful understanding of Sahitya, and unending repertoire—particularly of Padams and Javalis.

Besides being a veena player, he had a wonderful voice which reached the very depths of the listeners' musical consciousness. He was a superb mridangam player, a wonderful nagaswara vidwan and even other instruments were mastered by him. He had an extraordinary knowledge of Bharathanatyam. He was a strict taskmaster and a perfectionist in teaching. Any student who has had his or her musical foundations laid by Krishnamachariar had an unshakable basis for the later stage of musical development.'

The best tribute posterity can pay to his memory is to learn and sing his songs!

## The Rare Ragas Samanthal and Saranganata

### SAMANTHA

This raga is not found in the Lakshana grandhas prior to Vidyaranya's times. Vidyaranya was perhaps the first to mention it as a Mela. Ramamatya, Govinda Deckshitar, Somanatha mention this, all alike, as a Mela. These three have given it notes as Shatshruti-Ri, Anthara-ga, Suddha-Ma, 'Pa', Shatshruti-Dha and Kakali-Ni. In accordance with the treatment of this Raga by Govinda Deckshitar, there is evidently no difference between this Raga and Nata. Ramamatya gives Anthara-ga, and Kakali-Ni for Samantha, chyuta-Madhyama-ga and chyuta-Shadja-Ri for Nata. This was enough difference for a time between the two Ragas.

Venkatamakhin made the 'ri' of Samanta Panchashruti. Hence excepting the Dhaivata, the other swaras were all the same as those in Sankharabharana. No Lakshana has specified the sancharas for this raga. All say that is *sampurna*. In the raga Lakshana-nu Dandur, dubbed upon Venkatamakhin, it is said that Dha is *vakra* in the Mohana. That means 'pudus' should be the Krama.

### VENKATAMAKHIN'S SANCHARA

But in the geeta of Venkatamakhin as given by Subbarama Dikshitar, the sanchara 'pudus' is quite clear. 'Pns' with *Shatshruti* is also seen frequently. Subbarama Dikshitar asserts somewhere that, in no other raga with the Shatshruti dhaivata,

the regular avarohana murchana as 'S n d p' is to be seen. Elsewhere, he also says that in the avarohana murchana of Samanta, S n d p is found and that it should be a printing mistake. Dhaivata could be used in this raga in accordance with the *anabhyasa paddhati*. However, the phrases 'p d s' and 's d p' are not to be seen, the latter phrase 's d p' is used here and there in the Kriti '*Pranatharthi naraya*' of Muthuswami Dikshitar as published in the "Dikshitar Kiritana-mala", which may safely be avoided.

Rishabha should not be used as a major *nyasa*. Madhyama is not to be shaken in use. More or less as a plain note, Ma is an important *amsa*. The phrases 'p n s n p' and also ('S n d p p d p') are common. All these will go to a great extent to give a form to this raga

### NILAMBARI RARE

In the songs of Annamacharya, Nilambari is rather rare. Tulaja and his predecessors, Ramunuya and Somanatha, did not mention Nilambari. A phrase of Samanta perhaps mingled with Sankhara to bring about the individuality of Nilambari as an independent and popular raga with the result that Samanta gradually faded into insignificance. But Annamacharya had evidently a special liking for this raga and a number of his songs are in Samanta. Samanta well deserves to be resurrected and given an independent stature.

### SARANGANATA

Matanga did not notice this raga. So too Sarngadeva. In the "Sangeeta Makaranda", this raga is given as the Barya of Ahiri. Salanganata and Saranganata are the two forms of this raga. Ahobala mentions 9 natas in his "Sangeeta Parijata":—

1. Nata, 2. Nata Narayana, 3. Salanga Nata 4. Chaya Nata, 5. Kamoda Nata 6. Abhivi Nata 7. Kalyani Nata, 8. Kedara nata, 9. Trirat nata.

Annamacharya himself mentions these natas, namely Nata, Chaya Nata, Ahiri nata and Gambhira Nata.

Ramamatya characterises the Mela of Saranga nata as consisting of the seven notes, namely, Suddha sa, Panchashruti 'ri', Chutamadhya 'Ga', Suddha 'ma', 'Pa', Panchashruti 'Dha' and Chaturshruti 'ni'. In the raga chapter he calls this an "uttama raga". Ramamatya gives another mela with identical swarasthanas the only difference between the two being with regard to the graha *amsa* and *nyasa*. That apparently was enough distinction for him between melas. Somanatha only redesignated the Chuta madhyama and chuta Shadja 'ni' of Ramamatya as "mrudumadhya-ma Ga and mrudu shadja 'ni'". No lakshya is cited. Govinda Dikshitar says that Saranga Nata is a janya of Gunjari Mela. Venkatamakhin also gives it as a janya *sampurna* of Gaula mela. He states that Vadi is Shadja, Samvadis are madhyama and panchama. Anuvadis are gandhara and nishada. There is nothing extraordinary about this statement.

Tulaja calls this Saranga Nata. He gives Shadja as Graha *amsa* and *nyasa*. It is an evening raga as Lakshya. Tulaja cites various prayogas as Lakshya.

### AS TREATED IN THE "SANGEETHA SAMPRADAYA PRADARSINI"

Upana, Sampoorana; Shadja is graha Raga-Dvitiya ghana panchaka group. 'Ga' and 'Ni' are Varja in the Arohana. Subbarama Deckshitar says that except the phrase 'sa ni sa', 'sa ni da pa' is not found in the Geetha Prabhandha of olden times. Further, in the phrase 'ma ga ri sa', the Gandhara is sung in a manner descending to Rishabha. But in the phrases 'ma ga ri' and 'ma ga ma', the gandhara is not subjected to Varika or Nokku.

As usual a Geetha is given under the authorship of Venkatamakhin *Ayaya Karuna Katakshini*". A kriti of Deckshitar is given in notation besides his own Sanchari. In his Sanchari 'Sa Ni Sa' and 'Ma ga ma' occur here and there. The phrase 'Sa ni da pa' is seldom found in his Sanchari. Thus, the exposition of Lakshana as given by him is well evidenced by his Sanchari. Except for the occasional occurrence of 'Sa ni sai', 'Ma ga ma' and 'ni sa da daa pa', there is nothing much to distinguish this Raga from Saveri or Malahari at least in point of scale structure. Perhaps barring the above phrases, this Raga gets nearer to Malahari inasmuch as the treatment of the swaras also is rather more plain in character-akin to Malahari whereas Saveri is a full fledged rakti-Raga.

Summing up, it appears that two Ragas with identical scales could also flourish side by side with their defined characteristics though one may be very popular among the practitioners and the other denied eligibility to some extent. Saranga Nata and Saveri are the striking instances.

S. R. Janakiraman, B.A., Tirupati.

# "Jagannathavallabha Natakam"

An Opera of Sri Raya Ramananda

BY

Dr. S. A. DURGA

"Jagannathavallabham" is the first work which has been described as Sangeetanatakam or opera by the composer himself.

श्री जगन्नाथ बन्धन नाम गन्धर्व प्रतापक प्रिय ।  
रामानन्द सगीतनाटक तन्मयी सदाविरचितेनैवमि ।  
(p. 12)

This opera has been written by Sri Raya Ramananda, one of the principal disciples of Sri Chaitanya Mahaprabhu. He was the Governor of Rajamahendragiri in the South during the reign of Gajapati Pratapa Rudradeva of Orissa. The king ruled from 1497-1543 A.D. and this period was remarkable in history owing to the religious propagation of the Chaitanya cult of Vaishnavism—the Gaudiya Vaishnavism. This play has the unique distinction of having been staged at the direction of the king and patron Gajapati Pratapa Rudradeva.

## AN ENTIRELY NEW PLAY

The author remarks that his play is an entirely new 'Abhinavakriti' or original — "Anyā charyā na nibhāllham" (p. 10). It deals with the story of Radha—Krishna Leela but cannot be described as an imitation of Jayadeva's Gita Govinda. In this little romantic play, the sentiments of

1. Ravaramananda: JAGANNATHA VALLABHAM Edited by Sri Nitya swarupa Brahmachari, Published in 1890.  
2. Ibid.

Radha and Krishna are described with elegance and grace. In the descriptive comments, the poet has described the scenes in appropriate dignified language. The play might have been meant mainly as a musical play as the characteristic feature is the introduction of Padavali Kirtanas, set to different beautiful ragas. The ragas used for the 21 songs are the following:

- |                 |                    |
|-----------------|--------------------|
| 1. Natana       | 12. Karnata        |
| 2. Kedara       | 13. Malava         |
| 3. Vasanta      | 14. Dukhivadari    |
| 4. Gundakri     | 15. Samathodi      |
| 5. Sri gandhara | 16. Ramakeli       |
| 6. Thodi varādi | 17. Malavasri      |
| 7. Samagujjari  | 18. Sukhasindhuda  |
| 8. Mallar       | 19. Aahir          |
| 9. Samagujjari  | 20. Lalita         |
| 10. Suhayi      | 21. Mangalagujjari |
| 11. Desaga.     |                    |

## OPERA ATMOSPHERE

The tala names have not been given for any of the songs. Though the opera has been described as Sangeeta nataka, there are prose dialogues and verses in Sanskrit and Prakrit. The prose dialogues are spoken with the recitative type of vocal inflections.

They invest the play with a delightful operatic atmosphere and justify the statement made by the author himself that it is essentially a "Sāngitanatakam".

The author also remarks that the work must be performed with gestures-acting

"सामानिय नटान" (P. 10)

Therefore, he chose a theme predominant with Sringara rasa to make the play more attractive and lively.

## THE FIVE ACTS

The play starts with Namaskriya to Krishna and deals with an episode of Sri Krishna Leela in Five Acts. The first Act describes the meeting of Sri Krishna, who is seen with his friend Ratikandala, with Radha who enters with her *sakhī* Madanika. They fall in love at first sight and the story continues in the Second Act, as Radha's *sakhī* Sasimukhi hands over an 'Anangalekha' to Sri Krishna. But Sri Krishna wants to test Radha's love and hence pretends that he is very much shocked and asks Sasimukhi to advise her friend to dissuade from such acts.

In Act III, Radha has been depicted as in Viraha and when Sasimukhi mentioned the words of Sri Krishna, Radha distracted by shame and despair wants to commit suicide. At that time, Sri Krishna's companion Madhavi enters with a tableau-'chitra phalaka', in which Krishna has apologised and declared his love. In Act IV, Sri Krishna is described in Viraha and is seated under a Bakula bower. There, the *sakhī* of Radha viz., Madanika arrives and later knowing Sri Krishna's true love towards Radha leaves the place to fetch Radha. Riti and Sri Krishna come together.

3. Ibid.

Act V starts with the arrival of Madanika. Sri Krishna and Radha are sitting happily under a bower. There comes the bull-demon Arishta. Sri Krishna kills the demon and the story ends with the reunion of Sri Krishna and Radha.

## DIALOGUES AND SONGS

The opera is written with spoken dialogues and songs. The songs are altogether 21 in number, being four in each Act and five in Act IV. Each song contains the signature or Mudra of the author and the name of his patron Gajapati Pratapa Rudradeva. The king is eulogised in the stanza 1-10 as the conqueror of Sekandhara of the Kalavarga chiefs and of the king of Gūjara and Gauda. The date of the opera can be assigned to the Sixteenth Century.

The theme is clothed in Madhura Bhakti. The highest type of bhakti is Prema bhakti which is the realisation of God through love—the highest form of Vaishnavic piety.

The play "Jagannatha Vallabham" is not quoted in the Padavali and contains no reference to Chaitanya or to his philosophy of Gaudiya Vaishnavism. Hence it cannot be determined when Ravaramananda composed this play—whether before or after the birth of Chaitanya Mahaprabhu. The Ujjvala Nilamani of Rupa Goswami and Kriśṇa-līlā Kavāya refers to the play in the Nāṭyagītā of Ramananda Raya which Chaitanya related very much. This play was enacted in the pre-revolutionary times, and contains dialogues in prose in Sanskrit and Prakrit besides Sanskrit verses and songs in both indirect and conversational style.

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## Nine Stages In The Path Of Devotion

Nava Vidha Bhakti

BY

T. S. PARTHASARATHY

Bhakti or religious devotion to God as a way of salvation is the keynote of the Indian ethos and permeates Indian culture to such an extent that there is hardly anything secular about the Indian way of life. The literature, music, dance, painting and sculpture of India are all dominated by the bhakti element which has almost ruled out a secular approach. Bhakti is the pathway in the course of which the aspirant sheds his egoism, attunes himself to the will of God and years for eternal communion with him. It is the consummation of moral and spiritual culture and thereby becomes the direct pathway to perfection.

The bhakti cult presupposes certain elaborate disciplines for the aspirant which include not only the sublimation of feeling but also the training of the intellect and the will. These are known as the *sadhanaas*. Ramanuja, the chief architect of the bhakti school of Indian philosophy, likens 'dhyana' (meditation), one of the *sadhanaas*, to 'the uninterrupted flow of oil'.

### BHAKTI, THE CORE OF MUSIC

Indian music, in particular, is so saturated with bhakti that all songs are either devotional or morally didactic. Tyagaraja went to the extent of declaring unequivocally in more than one kriti that "the practice of music will not yield the desired results unless it is combined with bhakti". Composers like Purandara Dasa and Tyagaraja assumed the role of propagandists for bhakti through the medium of music.

Based on a sloka in the Bhagavatam, attributed to Prahlada, bhakti has been classified into nine forms and arranged in a logical sequence. The first step consists of listening to a recitation of the divine qualities of the Lord, the second comprises the singing of His glories and so on, till

the final stage of Atma Nivedanam, or entrusting oneself to God is reached. Certain other forms of bhakti, like the "madhura bhakti" as practised by Nammalvar, Andal and Mirabai, and worshipping God as one's father or mother (like Syama Sastri) are not included in this classification.

### NINE STAGES ACCEPTED

Composers of Karnatak music appear to have broadly accepted this classification of the nine stages of bhakti and several of them like Purandara Dasa, Swati Tirunal, Tyagaraja and Dikshitar composed kritis highlighting each sentiment. Swati Tirunal (1813-1847) has composed a separate set of nine kritis called the 'Navaratna Malika' depicting each of the nine facets of bhakti. Purandara Dasa and Tyagaraja have composed individual pieces illustrating each of the stages of 'Nava vidha bhakti'.

### DEMONSTRATION

In March this year I compered a lecture-demonstration by Smt. R. Vedavalli on 'Nava vidha bhakti' sponsored by the Music Circle at the Srinivasa Sastri Hall, Madras. The demonstration, in spoken word and song, by Vedavalli was a moving experience. It was a surprising revelation of an unsuspected facet of her personality. She introduced and elaborated the subject simply and directly from her heart. The kritis of the great composers she rendered to illustrate her points, supported only by the strains of a Vina, were replete with sweetness and bhava. The Editor of 'Shankukhya' condescends to write to present below in Tamil the gist of her fascinating demonstration. For the benefit of readers not knowing Tamil, this brief introduction which I am glad to give, is intended.





தமக்குக் கிடைத்திருப்பதால் அவற்றைக் குறித்து அதிகம் கூறுவதற்கில்லை.

### ஸ்வாதி திருநாள்

தியாகராஜகுருடைய கிதிகளைப் போலையி, அந்தக்கு ஸமகாவதிதில் வாழ்ந்தவரும், இந்திதங்கள் மன்ன குமாரன் ஸ்வாதித் திருநாள் மகா ராஜாவும் தவ வித்த பத்தியை தனித் தனியாக விவரிக்கும் ஒன்பது க்ருதிகள் ஸமஸ்கிருதத்தில் இயற்றியுள்ளார். அவை "ஸ்வாதிஸ் மாலிகா" என்று அழைக்கப்படுகிறது.

### கீர்த்தனங்களில் அமைந்தல்

நவ வித பத்தியை இப் பெரி யோக்களைய கீர்த்தனங்களில் எப் படி அமைத்திருக்கிறார்கள் என்று இப் பொழுது பாரக்லாம்.

### சிரவணம்

நவவித பத்தியில் முதற் படியாக இராமராகத்தைக் கொள்ளலாம். ஏனெனில் பகவானுடைய புண்பு கதை, குண விசேஷங்களைக் காதல் கேட்டுக் கேட்டு உணர்வுகளிலிருந்து சிறிது கிழிந்தாக விளங்கி, ஸுமிடம் பத்தி செய்வதற்கு இந்த முதல் படி. அத்துடன், சிறு பீரோ யாவிய பரவணதன் கூறிய படி, இராமன் பதவதிலேயே பகவத் குணங் களைக் காணும் கேட்பதே பத்தி பரக்க க்ருதிய முதல் படி என்று கூற தேவை யில்லை.

நியாகயயாவர்கள் மத்யமாவதி ராகத் திய அமைத்துள்ள "ராமகதா ஸுந்தர" என்ற கீர்த்தியில் "ராம ஸ்ரவணம் கதையாவிய அமுத ரஸத்தை காதல் கேட்டு அனுபவிப்பவர்களுக்கு பத்தி சமராதியம் விடைத்தும்; அது தான் "ராம பகவி சமராதியம்" என்று கூறிக்கொண்டிருக்கிறார். விசேஷமாக இக் கீர்த்தியைச் சாணக்யம் "ராம நாமம் தாமம் நவவிய தாஸ்த வித புரநாடாத்தவியம அவிக்க வல்லது.

தேரியம், ஆனந்தம், சுகம் இவற்றின் உரைமீடம். பழ விசைகளால் ஏற்படும் சாபங்கள் என்ற கட்டுக்க கட்டும் உதவும் பதகு ஆகிறது. இந்த கவிபுத்தரில் செய் யும் பாபங்களையும் போக்க வல்லது" என்பதிலும்.

புரந்தர தாளர் கதாஸ்ரவணமடோ என்பனும் கீர்த்தியில் "மனமே! ஹிகதையைச் ச்ரவணம் செய்; அதுவே வைதண்டத்திற்கு வறியாகும்." என் னியுர். பாவங்கள் விவகிப் போகும். சூடனம், பத்தி ஸவராக்யம் இவற்றைக் கொண்டு புரந்தர விட்டவனின், திருவடி புகழைத் தயானம் செய்" என்கிறார். மற்றொரு கீர்த்தனத்தில் எல்லி ஹிகதா ப்ரஸங்கமோ, அவலி, கங்கா, யமுனா, கோதாவரி, ஸர்வஸிதி, ஸிந்து, காவேரி, எல்லா தீர்த்தவு எண்ணாகி நில்லுபவ, வல்லப ஸ்ரீ புரந்தரவிடம் செல்வது. பொருள்: "எங்கு ஹரி கதா ச்ரவணம் செய்யப் படுகிறதோ அங்கே பாரதத்தில் உள்ள எல்லா புண்பு நதிகளும் ஒன்று கூடி அந்த இடத்தை புனிதமாக்குகிறது" என்று ச்ரவணத்தின் பெருமையைச் சொல்லுகிறார்.

ஸ்ரீ ச்யாமா சாஸ்திரிகள், ஸ்ரீ தீகிதர் க்ருதிகளில் எங்குமே இம் மார்க்கத்தை பற்றிய குறிப்பு இல்லை.

ஸ்வாதித் திருநாள் மஹாராஜாவின் "நவரத்ன மாலிகா" என்ற கொகுப் பின் முதல் க்ருதி பவதீய கதா என்பது. இதில் "மேலு பதந்தாம்" தங்களுடைய கணையாகி அமுதப்ரவாகத்தில் என் இரு செவிகளும் மறங்கட்டும்" என்று சிரவணத் தின் பெருமையைப் பாடுகிறார்.

### கீர்த்தனம்

இவ்விரண்டாவது மார்க்கத்தைத் தான் ஸ்ரீ தியாகராஜர் நமர் வாரத் தாளில் முற்றியும், கடைப் பிடித்திருக் கிறார். பகவானுடைய திவ்ய குணங்களைப் பாடித் கொண்டேயிருப்பது அவருக்குப் பரம ஸந்தோஷத்தைக் கொடுத்திருக்க

லெண்டும். ஸ்ரீ தியாகய்யர் தமது ராக ர்ண மாலிகேசு என்ற ரீதிகளை ராகத்தில் அபேந்த கீர்த்தியில் பல ராகங்களில் இயற்றப் பட்ட கீர்த்தனை எவைப் பகவான் அனுந்தப்பட்டுக்கொண்டு ஆசோப பகவோதரதயூ கூடி பாட்டு கீர்த்தன லுட லெட்டுரா. "பகவதாள் கூடி ஹரி கீர்த்தனைகளை பாடுவதைக் கேட்டு பகவான் சந்தோஷம் அடை கின்றார். பாகவதோதயம்கள் கூடிப் பாடும் நாம ஸங்கீர்த்தனத்தில் யோகச் ச்ரவரர்கள் ஆனந்தம் அடைகிறார்கள்; அதே போல் தியாகராஜன் பூஜித்த இம் பாக யினுப்பகவான் சந்தோஷ மடைகிறார்"

பி.ஹரி ராக இந்த கங்காந்த மேயி என்பனும் கீர்த்தியில் "ஒ ராம ராம! சதா ஹரி கீர்த்தனம் செய்யும் பாகவதர்கள் கூட்டத்தில் பணம் ஒன்று பட்டால் வேறு பேரோனந்தம் உண்டா?" என்று கேட்கிறார். "பெயல் மறந்து ஆடியும் படியும் பகவானை எதிரில் வருமாறு வேண்டியும் மனத்தை அவளில் லயிக்க செய்து ஸ்ரீ ஹரியின் நாமங்கள் கீர்த்தனத்தினால் தேகம் முதலிய புவங் களை மறந்து "ஸோஹம்" "அவனே "நான்" என்பதில் அத்தை உணர்ச்சி ஏற்படுவதே போதும். உன் திருநாமத்தை நினைப்பது போது இவ்வுகம் முடிவதும் நியாகவெ தோன்றுகிறது" என்கிறார்.

புரந்தர தாளர் படியுள்ள "ராம கீர்த்தனே" என்ற கீர்த்தனத்தில் "நினம் தோறும் நாம ஸங்கீர்த்தனம் செய்வார்களுக்கு நமக பயம் இஃக" என்கிறார். ராம ராம ராம ராம வென் னிரோ ஸீதா என்று துவங்கும் கீர்த்தியில் "ளீகாராம நாமத்தைச் சொல்லுங்கள். நியாத்தால் பழிப்பவர்களுக்கு இஃட வரங்களை கொடுக்க வல் லது. இந் நாயத்தைச் சொல்லி சாருத் தருவார்களும் முடிபாது. கூடுவோ இப்பொழுதே சொல்லிவிடு" என்கிறார்.

தாளர் ஹராயண பின்ன நாமத் ஸம்மெயு என்பதில் பத்தியில் "பகவா னுடைய நாம ஸம்மேயணம் ஸாரம

யிய அபுத்தம் என்னுடைய நாவில் இலக்கட்டும்" என்று வேண்டுகிறார். "ஹரி தாளர்களுடன் கூடி, ஆடிப் பாடி, பதனைச் செய்தால் நாம் செய்த பாவங்கள் உடனே விளகும். எப்பொழுதும் உன் னுடைய ஆயிரம் நாமங்கள் என் அந்த நங்கத்திலேயே இருக்க வேண்டும். இறுதி நாட்கள் வரை புரந்தர விட்டவனே ஸம் மரிக்க வேண்டும்" என்கிறார். ஒந்தே ஸாமய ஸாலதே ஹரி மேம்ப ஒந்தே ஸாமய ஸாலதே" என்று நாம ஸங்கீர்த்த தனத்தை அழுத்தமாக விவரிக்கிறார்.

ஸ்ரீ ச்யாமா சாஸ்திரிகள் தனித்தனி யாக இந்த பத்தி யாக்கவாசியப் பாடா விட்டாலும் தருணம் ஈதமமா என்ற தயிற் கிருதியில் "காமாஷ் தேவியை திரு நாமம் தம் தாவல் எப்பொழுதும் இருந்து கொண்டிருக்கட்டும் அதுவே என்னுடைய நேமமாக இருக்கட்டும்" என்னும் நாம ஸங்கீர்த்தனத்தில் கூறு கிறார். திகிதர் ராம ஸங்கீர்த்தனம் என்று அப்பிராயப்பட்டுப் படியாக எந்த கீர்த்தனைகளிலும் தனியாக சொல்ல வில்லை.

"கீர்த்தனம்" என்ற இந்த இரண்டா வது பத்தி மார்க்க க்ருதி "தாவக ஸாமாமி" என்பது. இதில் ஸ்ரீ ஸ்வாதித் திருநாள் "மேயம் கேட்ட, வெறுக்கத்தக்க செயல்கள் கொண்ட அறாபின் அறியாமலே எந்த ஒரு நாயத்தை உச்சரித்து யோஷத்தை அடைந்தாயிற்று. கூக பாவமாய்ஸ் நாயக்கன் தான் எப்போதும் லுமிப்பெனுக" என்கிறார்.

### ஸ்மரணம்

இம் மார்க்கத்தை "வியாஸம்" என்றும் சொல்லுவர். ஸ்வாதிதாம க்ருதியை நீண்டத தியானம் செய்வது ஒரு மனமா

ஸ்ரீ தியாகய்யர் பல கிடிகளில் இவ் வற்பிய வற்புறத்திலுக்கிறார். ஸ்ரீ ஸங்கீர்த்த ராகத்தில் அமைந்த "ஸ்மரண ஸுக்ஷம்" எனும் கீர்த்தியில் "ராம

தின் அடையாளம் என்னாவும் தோன்  
முதலாக்கல் ஆனால் என்ன? இடஞ்ஞ  
என்ன? பாவனா தனை காத்த ஹிபிள்  
ஸ்பாணம் சகல பாவத்தையும் போக்கி,  
அதனைய அஞ் நிடைக்க செய்  
யாததா?" என்று நாம் ஸ்ரணத்தின்  
விபேஷத்தை கூறுகிறார்.

ஹரிஸ்மரணை மாடோ பிரந்தர என்ற  
கேர்த்துதலில் "ஹரி நாமஸ்மாணையால்  
நினைக்காதது எதுவுமே இல்லை" என்  
கிறார்.

நினை நாடு ஓங்குதே ஸாகு என்ற  
கிர்ப்புத கதில் "தே கோபித்துக் கொள்  
தாயும் கோரித்துக் கொள்" உளது  
நாமம் ஒன்று எங்கள் தாய் போதும்.  
அன்றுபே பாவத்தது எல்லாம் மின்ன  
ரீண்ட மார்கி, கண்கொந்து விலகும்  
நிறைதூதாம் அந்நிலம் வந்து வானத்  
தும் நினை கொடுத்துப் பரமநாதம் என்  
முதலிய உன்னுடைய ஸ்ரமணையே  
என் வலிந்து பேசினே அநிதிக்ரு  
து இது இதிகாசம் போகும்" என்பவரார்

இந்தப் பதம் ஸுப்ப ராம தீபி  
தின் ஸங்கீத ஸம்பந்தய பாதர்சினியில்  
கொடுக்கப்பட்டிருக்கிறது. இந்த வர்ண  
மொட்டு பராசை மானதும் பரம்பரை  
பாசுவம் வந்திருக்க வேண்டும் என்று  
தோன்றுகிறது.

தேவிகள் அவர்களும் துறியாவதி  
ராகத்தில் இயற்றியுள்ள "தேவநா"  
என்று அமரன் சித்தகூடத்தில் நிறுத்த  
பாவநாடைய அகத்தான் வெள்துந்  
யக்தை வண்ணித்து அவள் நாத்தகத்  
கண்ணம் நிறுத்தி அதையே ஸ்ரீமான்ம  
சுண்டியமர தனது மனகிருத உபதேசம்  
செய்தார்.

ஸ்ரீ சீயா மத சாஸ்திரிகளின் பாகித்தான் நாட்டின் ஸ்வதாரத்தின் 7-வது சாஸ்திரம் "காமாங்கி" அந்நாயை மனதில் வைத்து ஸ்வாஸனம் செய்யும் பக்தர்களுக்கு அந்நாயை வைத்துப் பக்துபோயும் அருளி அப்பாடு தருவான்" என்றிரு கருத்தை விளக்குகிறார்.

(உதாரணம்)

ஸ்வாமி, பதவர்க்கம், பதம், ஸ்வாமி என்ற இவை உருவங்கள் உருவாகி அரு வினா உள்.

## பரததின் பெருமை

பாப நேசுவரின் பெயரை தன்னுள் அமைத்து பெருமை அடைந்தது 'பரத நாட்டியம்' என்ற தம் அறிவோம். இந்த நாட்டியத்திற்கு பெருமைக்குரிய பரத முனிவரவர்கள் தருந்த இலக்கணம் அமைத்து 'நாட்டிய சாஸ்திரம்' என்ற நூலை எழுதி வழங்கினார்கள். அந்த இலக்கணத்தை வடிவமாகக் கடைப்பிடித்து எப்போதும் எக்காளத்திலும் கலை நடிப்பதில் ஆடவல்லான் ஸ்ரீ நடராஜர் பெருமான் அருளுக்கு பரதநிராகராய படி செய்த பெருமை ஸ்ரீ பொன்னையம் பள்ளி அவர்களையும் சாருகிறது. முகம் செய்த பதவர்க்கம், ஸ்ரீ பொன்னையம் அவர்களின் குரு நாதராகிய வானவரும் புகழமு ஸ்ரீ முத்து ஸ்வாமி தீக்ஷிதருடையது என்பதை அறிவிக்கும். **ருபமுதுலி** என்ற தோடி ராகப் பதவாண் என்ற அந்த இளைப் படைப்பின் அடக்கை நாம் அதிகம் அனுபவித்து மகிழ்க்கொடுத்து வைக்க வில்லை. அதாவது அது அகலம் பிரசாம் ஆகாமல் செய்தேயுமாயும் ஸ்ரீ ருத்ர ஸ்வாமி தீக்ஷிதரவர்கள், என்ற சிந்திர செய்தி ஆச்சரியமானது. குறிப்பாகவும் கூட.

## ஒரு இமாலய படைப்பு

ஸ்ரீ பொன்னையம் அவர்கள் நாட்டிய சாஸ்திரத்தில் தோன்றி பெற்றவராதலால் ஸ்ரீ தீக்ஷிதரவர்கள் தன் மாணுக்கராகிய அனாபாடி ஒரு பதவர்க்கம் இயற்றி நிகழ்த்தினார்கள். பொன்னையம் அவர்களுக்கு ஒரு நாதரின் ஆக்ஷரைய நிரமேற கொண்டு அவர்கள் அனுபவித்தார்கள். **தானிகே** என்ற ஸ்வராக்ஷர அமைப்பின் இடையே பதவர்க்கம் பதவர்க்கம் படைப்பை உருவாக்கினார்கள் தீக்ஷிதரவர்கள் அந்த பதவர்க்கத்தை கேட்டு மனம் மகிழ்ந்து, நல்லாசியுடன் அனுக்கிரகம் செய்து நாட்டிய நிகழ்ச்சிக்கு, தகுந்த அமைப்பாக 'தானிகே' இருக்கிற தென்று தெரிவித்து அதை நிலைப்படுத்தார்கள் என்பது, நம்பகமான, சூசிரமான சரித்திரச் சான்றுள்ள செய்தி என்பதை கேட்டு நாமும் மிக மகிழ்கிறோம்.

## குருகுல வாசம்

தற்காலத்தில் குரு குல வாச முறையைப் பற்றி அதிகம் பேசப்படுகிறது. ஸ்மீதம் நன்கு பரகாசிக்க அந்த முறையை இப்பொழுதும் கொண்டு வரவேண்டுமென்று மிகவும் பிரசாரம் செய்கிறார்கள். நியாயமாய் அதற்கு என்ன ஆகேற்பனை இருக்க முடியும்? ஆனாலும் அந்த சமயத்தில் ஒரு விஷயத்தை மனதில் கொள்ள வேண்டும். குரு ஸ்தானத்தை அடையும் பாக்கியவான்கள், தம்முடைய இசை முறையில் தாமே தன் மனதில் நிச்சயம் கொண்டு அந்த முறையில், தமது மாணுக்கர்களை பயில் வித்து, அவரும் அந்த முறையை நன்கு கடைப்பிடித்து, பாடினாலோ, வாத்தியங்களில் வாசித்தாலோ, அது மாணுக்கருடைய ஆதம் திருப்பதியையும் (ஸ்வானுபூதி) கேட்பவர்களின் தாழ்மையையும் தீர்க்க முடியுமா என்பதை மனதில் கொள்ள வேண்டும் என்பது என் தாழ்மையான வேண்டு கோள். கட்டுரைக்கு ஸம்பந்த மில்லாமல் இதை எழுதுகிறேன் என்று தோன்றுகிறதா? விஷயத்துக்கு வருவோம்.

## அற்புதமான ஸ்ருஷ்டி

புறநாற்பா என்ற தஞ்சை அம் பள்ளி மேல் இயற்றிய சங்கராபரண ரீத்தகளை ஸ்ரீ பொன்னையம் அவர்களுடையது என்பது கொஞ்ச காலமாய் இசையியற்றிவந்தவர்களுக்கும் கேட்டு மகிழ்நிறுவர்களுக்கும் தெரியாமையே நிற்கிற கிறேன். அந்த ரீத்தகளை அவர்களின்

குருநாதர் ஸ்ரீ தீக்ஷிதரவர்களின் இசை முறையை, அதாவது பாவத்திலும், அமைப்பிலும், கொண்டிருக்கிறதென்பது மிகவும் நிச்சயம் தீக்ஷிதரவர்களின் மனோரன்னதமான ச்ருஷ்டியான **ஸ்ரீ தக்ஷிண ஸ்ரீத்தி** சங்கராபரண ரீத்தகளை அறியாத இசைத்தொடர்பு உள்ளவர்களே இல்லையென நிச்சயமாக கூறலாம். அந்த ரீத்தகையில் உள்ள ராகபாவம், தான் அமைப்பு முதலிய இலக்கணத்தை தன்னுள் அடக்கி கொண்டு, தனக்குள்ளே தனிப்பெருமையும் கொண்டு, ஸ்ரீ தீக்ஷிதரவர்களையும் நிலைவுப் படுத்திக் கொண்டு, குரு சிஷ்ய பாடுவ பாடி ஐக்கியத்தைபும் விளக்க செய்து 'புரவந்தம்பா', ஸ்ரீ தக்ஷிண ஸ்ரீத்தியின் ஸ்தானத்தை எட்டி விட்டது. அதாவது தீக்ஷிதரவர்களின் சங்கராபரண முறையை குருவாக ஏற்றுக் கொண்டு ஆதம் திருப்பதி அடைந்து, பிறகுடைய ஆர்வர்களையும் திருப்பதி படுத்த முடியும் என்ற நன்மைபிக்கையில், உருவாக்கப்பட்டது.

## இசை இலக்கியத்தின் முடிவு

**ஸ்ரீ ஸாதாதி குரு குல ஸுபதி** என் கிற தீக்ஷிதரவர்களின் முதல் ரீத்தகை ஆரோஹண அவரோஹண இலக்கணங்களை இசை மூலம் மாயாமாளவ கௌர ராகத்தில் அமைக்கப்பட்டதை நாம் அறிவோம். முதல் காலம், இரண்டாம் காலம், மூன்றாவது கால ஆரோஹண அவரோஹண பர்யோகங்கள் ஒரு தான் ஆவர்த்தனத்திலேயே அற்புதமாக அமைத்தருளியிருக்கிறார்கள். அது அவர்களுடைய ஆரம்ப ரீத்தகையாயிருக்கலாம். ஆனால் என் வரை இசை இலக்கணத்தின் முடிவு அது என்பது என்னுடைய தாழ்மையான அபிப்பிராயம்.

## புனிதமான இசை

இருந்த போதிலும், ஆகச்சிற குருவின் விசேஷத்தால் பொன்னையம் அவர்களும் அந்த பாவத்தை மனதில் இடா

வித்துக் கொண்டு அழியாப் புகழ் பெற்ற மையாதீதஸ்வரூபினியை அதே ராகத்தில் உருவாக்கி ஸ்ரீத்திகளின் வரிசையை அலங்கரிக்கிறார்கள் என்பது எவ்வளவு ஆச்சரியம்! அந்த குரு நாதரின் இசை முறை தான் எவ்வளவு புனிதமானது. எவ்வளவு ஆழமானது, அதிலிருந்து உற்பத்தியாகிற துளிகள் எவ்வளவு வலிப்புடையது? எவ்வளவு வளமுடையது? ஆறா இதை வர்ணிக்க முடியுமா? வர்ணனை ரீபுணர்கள் இதை நன்கு திட்டவேண்டு மென்பது என் பேரவா.

## சிலம்பரி

ஸ்ரீ பொன்னையம்பின் அவர்களுடைய நிலம்பரி ரீத்தகையான 'அம்பா சிலம்பரி' தாலாட்டி தீக்ஷிதரவர்களின் 'சிலம்பாஷா' வையே உருவாக வைக்கிறதே, என்ன அற்புதமான இசை முறை! இசை முறையை பற்றி எழுதும் போது பக்தி பாவத்தை தனியாக பிரித்துக் கொள்ள வேண்டாமென்று தயவு செய்து கேட்டுக் கொள்கிறேன். அந்த இசை முறையே பக்தியின் எல்லையில் உருவானது என்பதை மனதில் கொள்ள வேண்டும். ஆகையால் தான் தீக்ஷிதரவர்களைப் போலவே, அவருடைய மாணுக்கர் பொன்னையம் அவர்கள் 'சங்கராபாடி' என்ற தாளாஷாட்டி ரீத்தகையில் ஸ்ரீ ரங்கநாத பெருமான் தன் அந்தரங்கநாதராகிக் கொண்டு, தீக்ஷிதரவர்களுடைய தாக பாவத்தை பொறிக்கிறார்.

மீண்டும் ஒரு தவறான பாதாத்திற்கு வருவோம். தற்காலத்திலும் வடநாட்டு இசை சேகரங்கள் தன்னுடைய குருநாதருடைய இசை முறையை ஆதம் திருப்பதியுடன் ஒத்துக்கொண்டு, அந்த பாவத்தில் கொஞ்சமும் தவறாமல் என்ன ஐக்கியம்? இவருடைய மனவை ரென்று எவ்வளவு உணர்வும் படி, சிறு கட்டிக் கொண்ட ஐட்டி, டிபாபகஸிவ வேளத்திற் கட்டி விடுகிறார்கள். அவர்களுடைய புகழை எட்டுவது அவர்களு

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ஆடிய எல்லா வகைகளிலுமே பாடல்கள் பல இயற்றியுள்ளார். தெய்வ பந்தியில் சிறந்த கோபாலய்யர்.

குமாரன் இரத்தாநிருஷ்ணன் தன் தந்தையுடன் வயலின் இசைத்ததையும் நேரில் இருந்து கேட்டு ஆசியளித்தார்.

## பல சிஷ்யர்கள்

இசையைக் கற்றுப்பெறும் தனித் திறமை பெற்ற இவர் தம் மக்களுக்குக் கற்றுக் கொடுத்ததோடு, வித்தையை தான் மாகவே வழங்குவதை நோக்கமாகக் கொண்டு பல ஆண்டுகள் இசைப் பணி புரிந்தவர். இவரிடம் கற்ற நூற்றுக்கணக்கான மாணவ மாணவிகள் இன்று இசையுலகில் சிறப்புற்று விளங்கி வருகிறார்கள். இவரது மூத்த குமாரர் ஸ்ரீ லக்ஷ்மீ ஜெயராமன் அவர்கள் வானொலி புகழ் சிறைந்த இசை மேதையாய் விளங்குகிறார் இன்று.

## இம்மறம்

சிறு வயது முதல் கடைசி வரையிலும் பற்றற்ற நிலையிலேயே வாழ்ந்தாலும் இவர் தன் கடமைகள் எதையும் விடவில்லை. மாது ரிராமணி யான ஸ்ரீமதி லாவித்திரி அம்மை யாரை மணந்து இவ்வறம் காததார். தம் புதல்வனான லக்ஷ்மீ ஜெயராமனையும், புதல்வி லக்ஷ்மிய பத்மாவதி, இராஜலெக்ஷ்மி, ஸ்ரீமதி ஆகிய நால்வரையும் இசைத் துறையிலேயே பயிற்றுவித்து நிறைவு கண்டார். மேலும் ஜெயராமஸ்ரீமதிய

## இசைக் குடும்பம்

இவருடைய குடும்பத்தில் வாழையடி வாழையாக வந்தவர்கள் யாவருமே இசைத் துறையில் ஈடுபட்டவர்களே யாவர். தனக்குப் பிள்ளும் தம்குல மரபுப்படி, புதல்வன், பேரன், பேத்திகள் என யாவருமே இசையை இசைத்து வாழ்ந்து வரும் ஒரு பெரிய சங்கீத பரம்பரையைக் காண்பது அரிதல்லவா?

## திருச்சிமின் பெருமை

இத்துணைச் சிறப்பு பெற்ற ஸ்ரீ லக்ஷ்மீ கோபாலய்யர் அவர்களை, 1975-ம் ஆண்டு ஜூலியில், திருச்சி ஜில்லாவின் முதற்பெரும் இசை விற்பன்னராகப் போற்றி, விழா கொண்டாடி, ஸ்ரீ செம்மந்தடி ஸ்ரீதிவாஸ்யயர் தலைமை வகித்துப் பொன்னுடை அணிவிக்க, தாங்களும் மகிழ்ந்து, பிறரையும் மகிழ வைத்துப் பேறு பெற்றவர்கள் திருச்சி ஃபைன் ஆர்ட்ஸ் சங்கத்தவர்.

வாழ்க, வளர்க, வாங்குது பாம்பரை இசைத் தொண்டு!

## News & Notes

Mr. T. N. Krishnan, Principal of the College of Karnatic Music, Adyar, was the Guest Lecturer and Artist at the Symposium on Asian music arranged by the Music Department of the Sydney University, which commenced on the 26th July at Sydney—a prestigious event of its type and an honour to India. The same evening, he gave a magnificent Solo Violin performance accompanied by Sri Guruvayoor Dorai on the mridangam. Mr Krishnan has been invited to give similar lecture-demonstrations at the music departments of the other States' Universities as well. That interest in Indian music in Australia is sustained will be evident from the fact that Prof. Platt also participated in the Sydney Symposium with his paper on "Aesthetics of Indian Music".

"Traditional Explorations" in Sydney is an organisation formed with the objective of inviting first-rate Indian musicians to increase understanding and influence of Indian music in Australia and not of the impresario type. It seems that our violin maestro has also been invited to give a dozen major performances in the cities of Sydney, Melbourne, Adelaide, Brisbane, Canberra and Armidale.

According to a correspondent:

"Australian audiences for Indian music are small but very learned. They expect a long and well-constructed alap and are not impressed by displays of technical skill. They like to see a fluid, well-developed raga. They look for spirituality in the music".

Prof. Krishnan's vintage violin playing comes from a lengthy cellarage, arising

from his close association with the giants of Karnatak music for over 40 years. This and his innate sense of proportion and grace have always invested his playing with irresistible charm, mellowness and melody. We are sure that he would distinguish himself as a cultural ambassador with a high sense of his mission. We wish him all success in his tour.

Another "International Symposium on Asia Music" was held from July 8 to 12 at Taipei in which eminent musicologists and musicians from Japan, China, Korea, Hong Kong, Hawaii and India participated. The Symposium was convened under the auspices of the Asian Cultural Centre and the Asian Parliamentarian Union, for the purpose of promotion and exchange of Asian music. Dr S. Ramaniathan of "Kalakshetra", Madras, received an invitation to participate in the Symposium, a very signal honour indeed. He is one of the few eminent musicologists cum-musicians of this country, with many doctoral theses and publications to his credit, besides teaching and performing experience extending over many years both in India and abroad. It should be noted that Dr. Ramanathan received his invitation direct from the Chinese sponsors. "Shanmukha" is privileged to publish his Report on the Symposium in this issue. It will be seen therefrom that he read a paper on the Indian tonal system and followed it up with a demonstration on the Veena. A couple of very interesting papers relating to the Chinese flute, Korean music etc. presented at the symposium will be published in the next issue.



Lovers of music all over the country have welcomed with joy the Government's action making Dr. M. S. Subbulakshmi an Emeritus Producer in the All India Radio organisation. Listeners hopefully can look forward to greater opportunities of hearing her divine music on the various stations of A.I.R. Her assignment promises us all a string of shining hours in which melody and sweetness will vie with each other. Her recent National Programme showed that her music is growing ever more translucently pure and answering to Lord Beecham's dictum that "Music should have wings and float and give delight". Well done A.I.R.!

Vocalist Smt. Mani Krishnaswami has just returned to India after a successful tour of the United States and Canada, with Kumari Kanyakumari and Mannargudi Easwaran as accompanists on the violin and mridangam. Mrs Krishnaswamy's music is well-grounded in tradition—it could not indeed be otherwise, seeing that her preceptors included the late Sri Vasudevachariar and Musiri Subramanya Iyar. With her rich and powerful voice and good repertoire, it seems she created a fine impression on listeners in the U.S. She was also privileged to do a short stint of teaching at Wesleyan University, where the music rooms are hallowed over the years by the contribution of such versatile artists like K. V. Narayanaswamy, M.A. Kalyanakrishna Bhagavathar, Flute Viswanathan, Balasaraswathi, Dr. Ramanathan etc. in the teaching of Karnatik music and dance. And now, with Mr John Higgins as the Dean, we in India can expect Wesleyan to be a "well of pure and undefiled" music.

As if to prove that demand for Karnatik music is not mainly confined to the New World, Violin maestro Lalgudi Jayaraman accompanied by Sri Vellore Ramabadrar, gave a thrilling series of solo violin concerts at Singapore, Penang, Hong Kong, Manila etc. in response to very pressing invitations from impresarios at the above centres. Apparently, classical Karnatik music commands thousands of loyal votaries in these far-flung countries—especially when it is purveyed by experts like Lalgudi—which prompts the sobering thought that it is perhaps only in our own country that there are people who feel, as the Chicago impresario Harry Zelzer is said to have remarked, that "good music is not nearly so bad as it sounds"!

All the more reason why we should all be deeply sensible of the excellent contributions made by cultural ambassadors like Messrs. T. N. Krishnan, Dr. Ramanathan, Mani Krishnaswami, Lalgudi Jayaraman and others, in carrying the torch of Indian music to all parts of the world.

In the death of M. A. Kalyanakrishna Bhagavathar, a vainika and a vocalist who had served the music colleges at Madras, Trivandrum and Wesleyan very well, the music world has lost a veteran musician steeped in classical traditions. Rugged individuality and assertiveness may sometimes have made him a lonely figure in musical circles, but he was totally free from the bump of irreverence that often marks a rebel and besides, he was an excellent teacher.

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## Report on the Symposium on Asian Music Held at Taipei (Taiwan) in July

By

DR. S. RAMANATHAN,  
(Professor, Kalakshetra, Madras.)

The Symposium was convened under the auspices of the Asian Cultural Center, Asian Parliamentarians' Union. I received the invitation from Professor Change-Pe-Chin, Secretary-General of the Centre.

The general theme of the symposium\* was the "Promotion and Exchange of Asian music" with the following three proposed topics:

- (1) Ethnomusicology of Eastern Asian countries
- (2) Cultural Traditions of Asian music
- (3) Tonal Systems of Asian music.

Delegates from the following countries participated in the deliberations: Hong Kong, India, Japan, Republic of Korea, The Philippines, U.S.A., including one from Hawaii, and of course the Republic of China, the host country.

On the 8th of July, after the Registration, there was a reception hosted by Dr. C. K. Ku, President of the Chinese National Group. On July 9th, the symposium was inaugurated with the opening

*\*Indian music was ably represented by Dr. S. Ramanathan at this international symposium on Music. It is the privilege of "SHAN-MUKHA" to publish this interesting report first—Ed.*

address of Dr. Change-Pe-Chin, Chairman of the symposium. It was followed by the greeting address of Dr. C. K. Ku, and the congratulatory message by Dr. Chu-Hui-Sen, Minister of Education. On behalf of the visiting delegates, Dr. Barbara Smith from Hawaii and myself spoke and wished the symposium all success. The opening ceremony came to a close with the singing of "Ho 'oulu cambra" from the University of Hawaii.

The symposium was held in eight sessions. About twenty papers were read. The various sessions were chaired by Professor Shigeo Kishibe, Professor Corazon Dioquino, Professor Barbara Smith, Professor S. Ramanathan, Professor Rulan Ghao Pian and Professor Teng Chang-Kuo.

### HIGHLIGHTS

Following are some of the highlights of these sessions:

Professor Shigeo Kishibe, Professor Emeritus, Tokyo University, read an exhaustive paper on Ethnomusicology in Japan. We came to know of an organisation, started for the mutual understanding of Japanese and Indian music with centres in Tokyo and Bombay.

Barbara B. Smith spoke on the traditions of Asian Music in Hawaii. She pointed out that though Hawaii was one of the States of the U.S., it was peopled by many immigrants from several Asian countries and thus contributed to its music.

Prof. Kuo Chang-Yang, Deputy Secretary-general of the symposium, read a paper on Chinese Folk songs.

Prof. Louis Chen, Director, The Chinese Music Archives, Chinese University of Hong Kong, read a paper on Chinese classical music and pointed out the necessity for preserving the tradition.

Prof. Rulan Chao Pian, visiting Professor, Hong Kong University, read a paper on the Rhythmic Texture in the opera "Fisherman's Revenge".

Prof. Lina Shen-Shih, Professor Emeritus, Hong Kong University, spoke on "The tonal system in my compositions". He also presented to the delegates a copy of his "Pastorales" containing his works in notation.

Prof. Gloria J. Kiester gave a special report on "World music in the American classroom." She pointed out that young children were being exposed to the music of other cultures in American schools.

Prof. Liang Tsai-ping gave a paper on the tone color of Cheng, the 16 stringed zither.

Prof. Chuang Pen-li spoke on the scale of the Chinese flute. He illustrated his talk with his playing on the flute. He demonstrated the pentatonic scale as well as the heptatonic one on the flute.

It must be pointed out that most of the papers were augmented with the tapes of illustrative recordings. Thus the foreign delegates were enabled to hear the music and form their opinions.

Lively discussion followed the paper by Prof. Li Chen-Pang on the tonal features of the Chinese language. He showed how the same word could give different meanings by tonal variations. He also referred to the difficulties of the composer in setting music to the words of the compositions.

## PAPER ON INDIAN MUSIC

In the opening session, I read a paper on the Indian tonal system. I pointed out that there were 22 shrutis-s or pitch positions in the octave and that they were not equitempered. The Indian system followed just intonation where the singer had to produce the various tones in tune with the harmonics produced on the drone. The third, fourth, fifth, etc. had to be perfectly in tune. I illustrated my talk by singing a *thevaram* hymn of the 7th century A.D. I also sang a song in Suddhasavari (Pan Pazhanthakka ragam in Ancient Tamil music, a scale similar to the Chinese pentatonic scale).

On the 11th July, the last day of the symposium, there was a concert of traditional Asian music at the Sun-yat-Sen Memorial Hall. I gave a concert on the Veena. Musicians from Japan, Korea, Philippines, Hawaii also participated.

The session came to a close with the presentation of a scene from the Peking Opera.

ராகம்: அரவந்தம் (30—மீன)

ஸ்வரங்கள்: ஸ, சதுஸ்ரீபிஷயம், அந்தாகாந்தாரம், சுத்த மத்யமம், பஞ்சமம், ஷட்

**சுமந்தா**

தாளம்: ௧௧

கி  
பு  
க

**புத்தகம்**

1. மா	கா	மா	பா ; பா	பா ;	ப ம க	மர	பா	:	தர்	தா	பா	—
ஸ	லி	இ	வைண்ண	வ	சா —	ர	வ	ர்த	த	ஹ	ப ம	—
கா	மா	பா :	:	தா	தா	பா	மா	பா :	—	—	—	—
ஸ	கூ	பா :	—	ஸ	மே	மா	—	தயா	—	—	—	—
3.	தா	இ	ஸா	நீ	தா.	பா, ம	மா,	க	கா,	கா,	பா	—
ஸ	கூ	பா :	—	ஸ	மே	மா	—	தயா	—	—	—	—
3.	இ	இ	மகா	—	—	மா	பா	நீ	—	—	—	—
—	—	—	சா-ர	—	—	வர்த-	த	—	—	—	—	—
—	—	—	பா, ம	—	—	மா, க	கா,	நி	—	—	—	—
4.	—	—	ஸ	நீ	தா.	பா, ம	தயா	—	—	—	—	—
—	—	—	ஸ	மே	மா	—	—	—	—	—	—	—
—	—	—	மா	கா	கா	தா, ப	மா,	க	கா,	கா,	பா	—
—	—	—	ஸ	மே	மா	—	—	—	—	—	—	—

(பல்வகி முதல் ஸங்கதியை பஞ்சமத்தில் நிவாஸம் செய்து முடிக்கவும்.)

1. மா கா	மா ப்ர	மர்;	கா மா	பா;	பா மா
அ தி	ச ய ம கு	மீ	து நி	வங்	த ன
கா மா	பா நீ	மா பா	ப ம கா கா	ரீனா	: : :
வ த	தம்-	மு னு	மா - -	ஸத்	- - -
கா மா	பா;	தா;	தா தா	ஸா :	ஸா ஸா
ம தி	ரா	மா	னு ஜ	ம த	கு னு
ஸாநீ	ஸாநீ	கார்	ஸாநீ	பா, ம	கா, நி
ச து	ர த	மெர	ஸிண	மா -	ஹி

(மந்தர ஏரணங்கோபும் இதையோல் பாடிக்கொள்ளவும்)

2. பரம பாகவத பதஸேவஸமே—ஸரவி நெற்ற மா ஸந்த்யா  
விரிவரு மஹிமலு செலுவொந்தகேவே—ஸரக வினுடே மா ஸந்த்யா || ஸஹ ||

3. மந்து கெக்க திருமந்தர் படனமே—ஸந்தததம்புலு மா ஸந்த்யா ||

கந்து குகுடு வேங்கடவிராயனி—ஸந்தர்ப்பணமே மா ஸந்த்யா || ஸஹ ||

ராகம்: ஸாமத்தம்

தாளம்: ஆதி

ஸஹஜ ஸவஷ்ணவாசார வர்த்தினுல  
ஸஹவாஸமே மா ஸந்த்யா ||

1. அதிசயமகு ஸ்ரீ ஹரி ஸங்கீர்த்தன  
ஸந்தம் முனு மா ஸந்த்யா  
மதிராமானுஜ மதமே மாகுனு  
சீதுரத் மெரஸிண மாஸந்த்யா ||
2. பரம பாகவத பதஸேவஸமே  
ஸரவி நெற்ற மா ஸந்த்யா  
விரிவரு மஹிமலு செலுவொந்தகேவே  
ஸரக வினுடே மா ஸந்த்யா || ஸ ||
3. மந்து கெக்க திருமந்தர் படனமே  
ஸந்தம்புனு மா ஸந்த்யா  
கந்து குகுடு வேங்கடவிராயனி  
ஸந்தர்ப்பணமே மா ஸந்த்யா ||

## ராகக் குறிப்பு

ஸாமத்தம் தொன்று தொட்டு ரெனக் காணக்கிடக்கிறது. சில பாகக் கரந்தங்களில் காணப்படுகிறது. பிற காலத்தில் 30-வது மேளமாக எழுந்த இந்த ராகம் 30-வது மேளமாகிய நாகா தந்திவியில் தோன்றிய ஒரு ஸங்கீர்ண ராகம், ம, ரி ராகத்தின் ஜீவ ஸ்வரங்கள். காந்தாரம் சில இடங்களில் நிபாஸம் செய்யப்படுகிறது. சில இடங்களில் நிபாம்பரி சாயையுடனும் மற்றும் சில இடங்களில் சங்கராபரணத்தையும் தோற்றுவிக்கும் இந்தராகம் அன்னமா பஞ்சமம், ஷட்ஸ்ருதி தைவதம், காணி சாரியார் வெருவாகக் கையாண்டிருக்கிற நிஷாதம்.

S. R. ஐராவதம்





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Edited by K.S. Mahadevan, printed and published by R. V. Murthy for Sri Shanmukhananda Fine Arts and Sangeetha Sabha, Bombay-400 022. Printed at Rajsri Printers 156 Avvai Shanmugam Road, Madras-600 086. Registered with Registrar of Newspapers for India No. R.N. 27938/75.